THE

COLLECTOR 9

MARCH, 1968

THE COLLECTOR

9

EDGAR RICE BURROUGHS' TARZAN OF THE APES

Ye Olde Editorial

BILL G. WILSON

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Well, here I am writing the final part of this issue, the editorial. As of this writing, many interesting developments have occurred in the fields of comics, new fanzines, TC itself, and many other things, and so this time around I'll try to give you the full lowdown on these and other items as best I know how.

TC#10 & FUTURE ISSUES: As I write this, John Fauntucchio, noted for his spectacular art for RBCC, OTDB, and other top 'zines, has promised me a panoramic front & back cover Flash Gordon scene for #10. Also for the next issue I hope to feature another illustrated article from Cole Ekta, some work by professional artists, and lots more top-quality contributions from the rest of our staff. For future issues, I am going to try to secure more contributions from some of the top names in fandom. By the way. I would like to take time out to thank THE CULT SPEAKS #4, 1966, and its editors for allowing me to print the illustration of Batman that appears on the back cover (Bob Anderson - pencils, Gary Behymer - inks, and I sketched in the title logo and the background) and also Ken Lizorty for writing the tribute to Alex Raymond & for supplying me with the necessary reproductions from his collection to spruce up the article. I'd also like to thank any and all of you out there who have helped out in some little way. I always have and always will appreciate it greatly. Thanx.

ADVERTISING RATES FOR "THE COLLECTOR" #10
DISPLAY: 1 full pg. (8½x11) $1.00; ½ pg. (5½x8½) .50; ¼ pg. (2 3/4 x 8½) .25
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Fandom's Agent: (#1 out in May; adzine) Possible art by Syd Shores, Bill Wilson, and others; send for more info to: Chuck Wooley; Box 29; Peoria, Ill. 61601 (offset)
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THE COLLECTOR 9 (March, 1968) Published by Bill Wilson; 1535 Oneida Dr.; Clairton, Pa. 15025. Back Issues: write for details.
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Bill Wilson

WESTERN WINNERS

written and drawn
by
COLE EKTA

Ah yes those were the days,days when a gun only fired bullets not multi-paralytic rays. When a horse was the only form of transport not a super-atomic powered,indestructable,sideways-takeoff,faster-than light fantasticar. Don Blake still had to find his walking stick Tony Stark was minus a piece of shrapnel and Messrs Richards,Storm, Storm and Grimm had never even contemplated being riddled with cosmic rays.

They were the days when the kids ran rampant. Kids in name only though,they were the roughest,toughest,straight shootingest,hard ridingest bunch of hombres whoever headed anyone off at the pass. They were of course the Timely/Atlas/Marvel western heroes.

To any fan who remembers them their names have a ring of magic about them,Texas Kid,Kingo Kid,Apache Kid Rawhide Kid, Two Gun Kid, Kid Colt,the list is endless. They ruled the roost at Marvel in them thar days.

The longest lived hero of them all is of course Kid Colt,who has the distinction of bridging the gap from the forties to the present Apart from Batman,Superman and Blackhawk who else can make that claim ?

The Kid's origin has been printed several times during the last few years that every one must be aquainted with the story. The Kid, then called Blaine was highly skilled in the use of a gun. Because he had no wish to harm anybody he never carried a gun. When his father is murdered the Kid buckles on his 45's and heads for town. When he corners the killer,he kills him in a fair fight. Because he never carried a gun he is thought inexperienced in it's use and is branded a murderer by the townspeople who beleive he couldn't have outdrawn the villain in a fair fight. He flees and from then on becomes Kid Colt...Outlaw.

The early tales of the Kid were amongst the best ever written,indeed it is my contention that the Kid Colt stories issued in the forties are better than the superhero tales from the same period. The artists who worked on the strip are amongst the greats,Joe Maneely,John Severin Syd Shores,Russ Heath,Dick Ayers and of course the name no checklist of kid Colt would be without Jack Keller. Jack worked on the Kid longer than any other artist.

Two Gun Kid has lasted almost as long as Kid Colt. He did have to undergo a metamorphosis to stand the pace. The only relation the present TGK has to the older version is the name. Gone is the black garbed gunfighter on his equally black stallion,Cyclone.

Two Gun Kids origin was similar to that of Kid Colt. His rancher father is killed and the Kid gets revenge upon the killers. The difference between this and the origin of Kid Colt being the fact that TGK was not branded an outlaw. The Kid's real name was Clay Harder. In some of the tales of the late forties the Kid was accompanied by a young companion. As if as a prelude of the change that was to come Cyclone suddenly switched from a black stallion to a pure white one.

Artists who worked on the Kid were Maneely, Severin, Heath, Shores, Tuska and the longest running artist Chuck Miller.

Like the Two Gun Kid, The Texas Kid also underwent a change although not as drastic a change as that of TGK. After his book folded in the late forties, it reappeared in the fifties under another name. He was now called the Outlaw Kid. Both origins were similar a blind rancher with a son who has sworn never to use guns. Even the confidants of the Kids were the same, an indian and a mexican. These two were later dropped in the Outlaw Kid series. The Texas Kid was called Lance Templeton and the Outlaw Kid Lance Temple.

The older version was the superior with Joe Maneely handling the art follwed by an unnamed artist. Doug(Johnny Quest) Wildey did all the art for the Outlaw Kid.

The Black Rider was one of Marvel's greats. He lasted from the forties until well into the fifties. But he finally died despite efforts such as Jack Kirby handling the art chores

Black Riders uniform changed from time to time,depending upon the individual artist concerned. His mask fluctuated from a Lone Ranger type to one which covered the lower part of his face to one which covered his whole face. Syd Shore's version of Black Rider was minus a cape and with a handkerchief for a mask while Kirby's version wore a small eye mask that would have been too small for Robin.

In his other identity,the Mystery man of the western range was meek Doc Masters. Doc was a dead ringer for Clark Kent. I am unable to comment on BR's origin,never having read it. I would welcome any information on him or even more a copy of the story. Besides Syd Shores other artists to work onBR were Maneely Severin,Jay ScottPyke,AL Hartly,Dick Ayers and of course Jack Kirby.

My personal favourite amongst the Marvel galaxy of heroes is the Ringo Kid. Ringo was late in entering the field,he didn't appear until the middle fifties. Only three artists worked on this strip,two of them being Marvels best,Joe Maneely and John Severin.

KID COLT

The third artist to handle Ringo was named Kidd,who at one time did the art chores on Flash Gordon. It was Maneely who did the origin story as well as the first six or so issues. John Severin did the following half dozen. Kidd was next in line and worked on the strip until Maneely returned. The origin of the Kid runs thus, his father ,Cory Kand,was a brilliant lawyer,his mother a Commanche princess. Because of this racial intermarriage hatred is felt by the towns-people for the couple. Finally the ranch is burned and the Kid's mother murdered and his father about to be lynched.The Kid,by this time grown to manhood rescues his father,with the aid of his indian blood brother, Dull Knife. All three are branded outlaws.
The Kid's father and blood brother played important parts in the tales,rarely an issue passed by without them making an appearance.
The Kid's real name was never used in the series.

RINGO KID

The Apache Kid was one of the few indian heroes to come from Marvel. His origin is unknown to me at present. He had two identities, The Apache Kid and Aloysious Aerr,roving cowboy. As Apache Kid he was a war chief of the Apache nation.

The most noticeable artist to work on the strip was Werner Roth. His work on AK was infinitly superior to his current work on the X-Men sagas.

Another Indian hero was Arrowhead. Arrowhead was an outcast of the Pawnee tribe,he was also regarded as a renegade by the army. He was later inducted into the Souix tribe,but left them also. His sole friend was an army scout called Andy. Joe Sinnott handled all the art on this strip,and it was his best ever.

Matt,or as he was later known Kid Blade,was a short lived character. He lasted barely half a dozen issues. Once again he was a creation of Joe Maneely. The first issue boasted three tales,one by Maneely,one by Severin and one by the combined talents of both. This was as far as I know the only time these two greats collaborated on a tale. Art in later issues was by Werner Roth.

Matts origin was unlike many of the other Marvel heroes,inthat his father was not a rancher. Matt and his father become unwitting accomplices in a bank rottery and are outlawed. Matts father is killed by the leader of the gang. Matt swears revenge. He spends the years on the run and builds up a reputation as "The Wizard of the Cross Draw."

APACHE KID.

One day Matt save a young girl from a blazing hotel, the girl turns out to be the state governors daughter. For this Matt is pardoned and becomes an undercover marshall. His first assignment is to break up the Hole in the Wall gang. Matt does this and fulfils a vow, the leader of the gang is the man who killed his father. Matt promptly kills him.

Marvel had a lot of minor heroes some who never graduated to their own books. One such hero was Tex Taylor, who later became the Prairie kid.

Possibly to combat falling sales figures a new character was created to share the limelight with Kid Colt in Gunsmoke Western. This was the Gunsmoke Kid. The only good thing about this character was the art it was by Jack Davis. The kid boasts that he cut his teeth on a sixgun and proves it by identifying his fathers killer by teethmarks on the handle of the gun the killer stole after the murder.

Two of the last westerns to come from Marvel were the Kid from Dodge City and The Kid from Texas. Neither was very notable. The Dodge city Kid was by Don Heck and the one from Texas by Joe Sinnott, who sadly drew many figures out of proportion in this strip.

Most of the westerns were written by Don Rico, Ernie Hart or Stan Lee.

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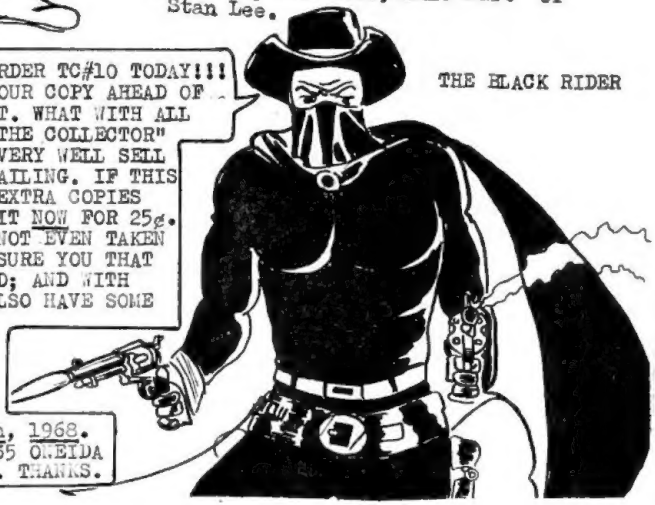
THE BLACK RIDER



A TRIBUTE TO...

by

Ken Lizorty

Even in his early years, Alex Raymond's art and high adventure stories swept the public's imagination.

After working for his neighbor (Russ Westover, creator of "Tillie

FLASH, DALE AND ZARKOV HAVE ROCKETED TO EARTH TO HALT THE WORLD-WIDE CONQUESTS OF THE RED SWORD—
THEY ARE BEING POLITELY, BUT SECURELY, DETAINED, HOWEVER, UNTIL MILITARY AND NAVAL INTELLIGENCE CAN CHECK THEIR INCREDIBLE STORY—
©1941, KING FEATURES SYNDICATE, INC.

A "FLASH GORDON" SUNDAY PANEL.

NOTE THAT ALL ARTWORK WAS DONE WITH A BRUSH.

A WATERCOLOR BY RAYMOND WHEN HE WAS A MARINE COMBAT ARTIST IN WORLD WAR II ABOARD AN AIRCRAFT CARRIER.

the Toiler"), Raymond shone forth in Lyman Young's "Tim Tyler's Luck", an African setting.

In 1934 came "Jungle Jim" and "Flash Gordon" under his own name, and realistic art with vivid action. As the years passed, Raymond's art grew photographic with brush work that, when printed, had the appearance of fine line pen work.

When World War II started, Raymond fretted to put his gift to the war effort, but it had to be the Marines. Only by quitting "Jungle Jim-Flash Gordon" could he be a U.S. Marine Corps. Combat Artist.

In 1944, Raymond went aboard the U.S.S.Gilbert Islands aircraft carrier. He was seen daily on the flight deck making sketches.Raymond's "sketches" turned into near-photographs of the men & war around him. (see watercolor above)

On his return from the Pacific,Raymond would not re-enter the fantasy world of Flash Gordon, but wanted a realistic current feature,and so the sophisticated detective "Rip Kirby" was created.(right)

Now,the Raymond style predominated and influenced countless other adventure strip artists. At a new high in his career, Alex Raymond was killed in a sports car crash on Sept. 6, 1956.

But his style goes on, and the old "Jungle Jim-Flash Gordon" drawings have been brought to the light again by many fans that were born in later years and had never seen those early features.

Certainly it is a tribute to a great artist.

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THE LATE ALEX RAYMOND (CREATOR OF FLASH GORDON, JUNGLE JIM, RIP KIRBY) IN MARINE CORPS UNIFORM.

The World's GREATEST War Comic Magazine!

by

Ron Liberman

When Sgt. Fury and his Howling Commandos first hit the comic stands in 1963, the Marvel Comics Group had produced another big winner. No other war magazine was to come close to it in quality, not even now,1968.Fury is known as the war mag for people who hate war mags,and I believe that this is true. Neither Charlton,nor DC can ever hope to compare,as their war magazines are second rate. The only possible comic that could dethrone Fury is the new mag,Captain Savage And His Leatherneck Raiders—but at this time its first issue is only out,and therefore it is virtually impossible to tell its future. Let us examine the reasons why Fury is such a high quality mag.

First of all the stories are very interesting and more true to life than its competitor's mags. With three writers already having worked on this mag (that's unusual with Marvel),it has had lots of plot variety.

The art in this mag is very good—and was very good when it first appeared. Kirby,who in my opinion is the greatest comic artist of all time,started the art in this mag off,and you can bet your MMMS button that it was sensational art. When Dick Ayers came to Furyhe created the present Fury image. (By Fury,I mean the mag,not the man). Allart was exellent until John Severin took over—then echh! The art wasthe worst I've seen. Severin just isn't the type that can draw the Howlers. But then,Ayers again—with Severin inking. Now that is one of the best art teams in existance! So art-wise,this mag has been first class,most of the time.

Back to the stories. Stan Lee, is obviously #1 in writing comics (want proof—he won the Best Writer Award at the 1967 New York Comicon). His work on the Howlers was sensational. This mag is one of the few to lose one of their main characters so early in the mag's existance. "Junior" Juniper was killed in issue#6—now that's an example of realism. Also, Fury's girl was killed in action in issue#18—more realism. Not only that, but Dino Manelli was almost killed also. Two new Howlers have entered the mag since its beginning,which has made for a variety of characters. With so many good-charactered Howlers,stories can be centered around any one of them, making one of them a hero,for about 20 issues! (That is if they just did that). Altho many think that Roy Thomas wrecked up the Howlers when he began to write them,I think he added new life to them. In fact, Roy may have done a better job than Stan himself. A very interesting story done by Roy was the origin of the Howlers,in which Mr. Thomas proves he's a good writer. Then came Gary Friedrich.When he came,the Howlers reached the peak of their greatness & are still there now.Gary,for some reason,has a knack of writing fantastic war stories,and is undoubtedly the best Fury writer yet.I think that Annual #3 was one of the greatest comics I've ever read.It surely was Fury's best,while it was probably better than any of the super hero annuals published

by Jack Kirby

About the characters—it would take too much room for me to go into them all at once, but maybe in a future issue I'll do one or two of them. Face front you wahoos!

On Fanzines

by Steven Carlberg

Our topic today is: What Makes A Good Fanzine?

There are several reasons people will buy fanzines: good artwork, discussions, articles on Golden Era comics, opinion columns, amateur strips, text stories by fans, fan ads, and possibly for other things. As far as I know, there are only two reasons faneds publish fanzines. One is to make money and the other is to have fun. Naturally, if a faned neither makes money nor has fun, he is not fulfilling his purpose as a fanzine editor. Some faneds only make money and do not have much fun. I suspect that Gordon Love, editor-publisher of The Rocket's Blast/Comicollector, may fall into this category. Other faneds do not make much money, but have a lot of fun publishing. I am one of these. My fanzine had a profit of 95¢ on one issue, but I had a whole lot of fun publishing the thing and would not have given up the privelege for the entire amount of my profits. Bill Wilson, editor of The Collector, openly admits that his publication is "a non-profit, amateur magazine". Many other faneds don't make any effort to disguise their motives by offering to trade their fanzines for other fans' zines. Apparently having fun is the primary purpose of fanzine publishing, and making money is only an accessory after the fact. As Steve Johnson said in his "I Believe" column in The Collector 5/6, "when the fun in fan publishing fails to materialize, the next issue of said fanzine will probably fail to materialize also".

As I said, one of the reasons a fan will buy a fanzine is for good artwork. What makes good artwork? Is it artwork with a professional look, as if it could have been used in a professional comic? Is it artwork with a "message", that tells the reader something as does an editorial cartoon, or just to make a joke? Not being an artist myself, it's hard for me to say just what is good and what is bad, but as an editor, I can tell you that the only artwork that will be readily accepted is that which can be immediately recognized as what it is. Therefore, if the artwork is intended to make the reader laugh, it should be easy to tell that this is what it is for. By the same token, if it is meant to be a serious study of an artist's style, the fan reading it should be able to tell that, without the need for any explanatory text.

Another reason fans buy fanzines is for articles on Golden Era comics. Steve Johnson has already covered the subject of what makes a good G.E. article well, so I won't go into it. In brief, it takes an article with a reasonable number of facts and well-written so that it can be read with pleasure and not just used as a guide for information.

What makes a good amateur strip? This question goes much deeper than others, as a good amateur strip may be Johnny Chambers' "Little Green Dinosaur" or a long story of a man on a raft in the middle of the ocean going mad from dehydration of his brain.

cells. With amateur strips, the only purpose is not entertainment. Sometimes it is to show what can be done without having to worry about the Comics Code; sometimes it would not really make any difference if the Code had been in effect. Bill Spicer's Graphic Story Magazine regularly features "amateur" strips of an experimental nature which are dedicated to nothing in particular except quality. He wants to further the comics medium, and tries his best to show how it can be done. Sometimes the reason for an amateur strip is to show off artwork. Sometimes it is to show off writing ability. Sometimes, unfortunately, it is to take up space.

What makes a good fan text story? Good science fiction? Solid mystery reading? Horror? Satire? I contend that it can be any or all of these. However, it must be good. Too many fan text stories today seem to have been written just to take up space.

Amateur strips and fan text stories are both done for a similar purpose, and that is to give the writer and/or artist a chance to practice before submitting a script to a professional company. Let's face it— all or most fans would love to be professional writers in the comics business. Myself included. Fanzines are the perfect places for fans to practice their writing before trying to go pro. Many editors of fanzines begin their zines with that thought in mind and wind up with fanzines chockfull of ama-strips and text stories but no serious articles or opinion columns and not very often any letter columns.

Letter columns? That is another ingredient in the recipe for a good fanzine. All fans enjoy letter columns, and the faneds themselves can't really do without one for their zine if they want to know what needs to be improved. There are letter columns in professional comic books, so faneds might as well copy the pros there and have a lettercol in their zines, too. Many fans get their letters printed in the letter columns of comic books before they ever enter fandom. And certainly no fan is now alive who doesn't enjoy getting to criticize a zine publisher.

What makes a good opinion column? That depends on what the opinion column is about. If it is about, say, recent comics, then it should offer opinions on the recent stories, editorial changes, artists, and awarding kudos where kudos are due. Another variation on the opinion column is the fanzine review column. In this, as in all opinion columns, it is utterly necessary that the writer lets his own feeling be known. He's supposed to let everyone know if there's a good zine out worth buying, and he is similarly obligated to warn his reading public when a dog comes along that is nothing more than a waste of money. For instance, I might, if doing a zine review column, tell everyone that there is a newsletter sent out monthly from Robert A. Brown, Edmond, Oklahoma 73034, to all members of O.A.F. that has material on movies, tapes, comic books, pulps, and science fiction that any "multi-fan" will love and any fan of one of those specifics mentioned will not dislike it either. I'd go on to say that the newsletter's name is OAF and it costs $2.00 a year to join. This would be what is know as a "good review". Why did I give OAF a good review? Because

I liked it? Perhaps. Or perhaps there is a membership drive on and as a member I get a free gift for plugging it in my column. Then I might go on to mention Jerry Bails' publication, The Parelologist. I might say that it is a poorly done, misrepresented little zine, which, despite all its advertising is nothing more than a sheet of typewriter paper folded in half. It isn't worth your money. Why? Because simply I didn't like it? Perhaps. Or perhaps I am an enemy of Dr. Bails ever since he had me voted out of a club I belonged to, and I have been looking for a way to get back at him ever since. As a reader, you've got to be wary of any kind of an opinion column, because that's exactly what they're going to have— opinions. And these opinions are more than likely going to be prejudiced.

What makes good advertising? This is almost self-explanatory. The only bad advertising I have seen in a fanzine was on page 42 of The Rocket's Blast/Comicollector, and the utter lack of results kept another advertisement of its type from appearing again. (In case you didn't see the ad, it was an ad from one of those novelty places, with a couple of items that were "obscene" or "racy".)

Now: What Makes A Good Fanzine? We haven't really said, have we? Zines may be combinations of all these, or may have little more than one of them. The only way a fanzine can be good is to be outstanding in its field. Rocket's Blast is definitely outstanding in its field, but the way a little ditto zine, Motley has been coming along, it looks as though the RBCC is soon going to have some serious competition. Fantasy Illustrated and Star-Studded Comics are both near the top for amateur strips, but Trumpet and Graphic Showcase are both up there trying, too. CAPA-alpha is definitely the acknowledged #1 apa-zine, but that doesn't mean that Concilium and a couple of other imaginitive faneds aren't trying or thinking of trying. Apparently, to be good, a fanzine had to be better than another fanzine. That is why after Quantum #1 was so ridiculously bad, Quantum #2 was a hit, even though it wasn't tooogreat itself. That is why after glubbing your way through Iron Man, you can truly enjoy Dial H for Hero.

Buy our fanzine! It's better! Better than what? Who cares!?! As long as a zine seems better than something, there's hope for it.

Steven Carlberg

FAN FOCUS!

THE FIRST ISSUE OF THIS NEW ZINE FEATURES..

Interview with RAY BRADBURY!
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THE

REVIEW

PAGE

FLASH GORDON by Bill G. Wilson published by Nostalgia Press

PREFACE - Being the avid Flash Gordon fan & collector that I am, I felt that the best edition to my collection would be the collection of old Alex Raymond comic strips of Flash published in a large volume by Nostalgia Press, Inc., Box 293, Franklin Square, N.Y. 11010. This page is dedicated this issue to my opinions & views on this outstanding book.

FLASH GORDON BY ALEX RAYMOND
Nostalgia Press, Inc.--$11.95

available from: Nostalgia Press, INC.
Box 293
Franklin Square,
New York 11010

About 200 pages. Clothbound.
Professionally printed with full color dust jacket. Reprints old Flash Gordon Sunday strips (by Raymond) from 1934-1941. Extra-biography of Alex Raymond by Al Williamson.

I know that as soon as some of you see the price you will probably disregard everything I am about to say. Well, if you're that kind then it's no use for you to read any farther. There is no way I could convince you that this magnificent collector's item is a treasure for any fan. As most of you know, Alex Raymond's art was not as art is today. It provided enjoyment for both the reader and the artist. Besides drawing the strip, Raymond also wrote it; while his uncle's lettering gave it the superb utmost which was needed to compete with such strip greats as Tarzan and Buck Rogers.

The unique thing about Raymond's work when he first started Flash Gordon, was that he was only 29 when he began this strip. His great art, combined with his writing technique and his uncle's magnificent lettering, made Flash Gordon the most popular strip at the time. And, even though Raymond has long since passed away, whenever a person mentions Flash Gordon, one's mind remembers Alex Raymond; without whom Flash would not be "alive" today.

Well, back to the book. It is clothbound, 11x14 in size, and contains embossed silver lettering & 2 small pictures on the cover. The dust jacket (front, back, & inside flaps) contains beautiful color work by Raymond. The inside front & back covers feature various reproductions of Raymond's strip art. The first strip in the book is the very first Flash Gordon strip (dated January 7, 1934) and is reproduced in full color on high-gloss paper, while all the others are in black & white. Flash Gordon drawings face every page, & certain prefaces are included from the publisher, etc. Finally, on the back side of the dust jacket, is a full color reproduction of a 1939 Sunday which can also be found elsewhere in the book. Every bit worth the money. -- Bill

BATMAN

The Batman debuted in '65 as an almost-instant success. Even though he was a success, he has been "axed" for the '68 thru '69 season.

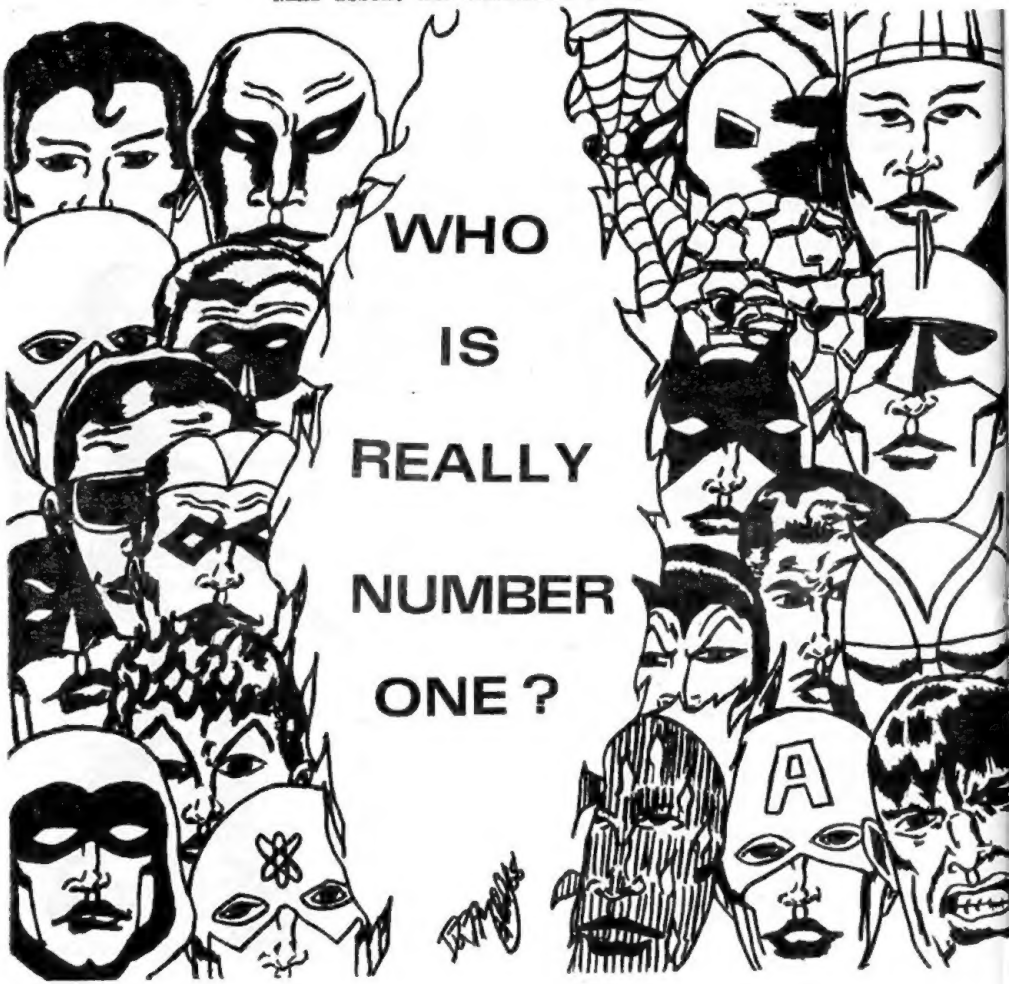
The show brought into the news, Eartha Kitt. She became known as The Catwoman on TV. When she became well-known as an actress, she also became known as a political leader. Will she help Batman's campaign for president???

Adam West is the perfect actor for Batman, except for his physique, but Burt Ward is Robin. (Anyone want to argue??)

The villains that have appeared are: Joker, Penguin, Riddler, Catwoman, King Tut, Mr. Freeze, Ma Barker, Bookworm, Mad Hatter, Egghead, and a half-dozen more.(An interesting thing to note is that Catwoman has been played by 4 different actresses!)

Is Batman doomed to die again?

NEXT ISSUE: THE FANTASTIC FOUR!



NEWS & VIEWS from Bill G. Wilson, Editor

TARZAN #175 (April, 1968) features an adaption of Edgar Rice Burroughs' TARZAN AND THE ANT MEN. It's entitled "THE SHRUNKEN GIANT". Also from Gold Key; MAGNUS #22 (May, 1968) reprints the very first Magnus story.

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Marvel is,at the present time, planning a special, one-shot, large-size, professional Spider-man magazine which will sell for 35¢. This will probably be very similar in format to Warren's CREEPY & EERIE titles. All the artwork will be done by John Romita, and the cover will be a full color painting, similar to the covers of most of Gold Key's titles. It should prove quite interesting, & if things work out OK, some others of Marvel's super-heroes will be featured in magazines like this.

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Right after his smashing debut in SHOWCASE #73, The Creeper gets his own mag this month! (see cover reproduction below) This character shows great promise, and should become one of the most popular heroes in DC's line.

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ANTHRO, a new concept in heroes, will debut in SHOWCASE #74 under the pencil of Howie Post. Also; rumor has it that after this one exibition in SHOWCASE he will get his own book, as did Steve Ditko's Creeper. Speaking of Steve, he will be illustrating THE HAWK AND THE DOVE, which will premiere in SHOWCASE #75. Now don't tell me that they'll get THEY'RE own book!

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By now, you've probably read "The Review Page" in this issue that reviews Nostalgia Press' Flash Gordon book. Well, it just might happen that Nostalgia may publish other books such as this on Prince Valiant, Hogarth's Tarzan, and others as well. Let's all hope for the best,& we mayvery well end up with some truly great publications.

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ABBOTT & COSTELLO #3 (July, 1968) features: Costello becomes "Captain Costello" and shares a thrill-a-minute (?) adventure with the "Zen Men". This story is cover-featured. Also in the same ish, A&C meet Tarzan, though they don't mention him by name. In the story, you can find the ape-man saying "No! Don't say my name! You want Charlton to get sued??" Very interesting!

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ODDITIES from Robert Kowalski: On pg.22 of JLA Giant #3,panel 3,the Martian Manhunter's chest bands are missing.They're gone again on pg.24, panel 5.Strange Tales #165 lists the next ish's stories as "Retribution" & "the Ancient One Lives", but #166 features "If Death Be My Destiny" & "Nothing Can Halt...Voltorg".

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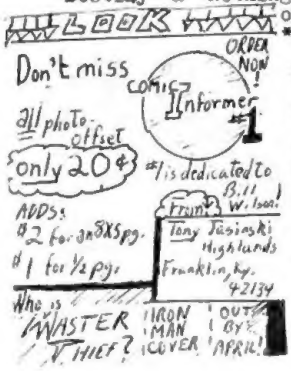

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THE ONE THE ONLY CRIME FIGHTER (ALIAS BILL BAILEY) BY MARK DILLMAN — COLLECTOR

EPISODE SEVEN: GOOD IS MUCH BETTER THAN EVIL 'CAUSE IT'S NICER

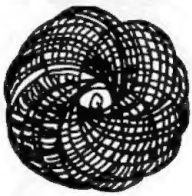
REMEMBER... CRIME FIGHTER WAS ON THE VERGE OF VICTORY AS HE STALKED THE (SHUDDER) MAD BAKER!
C'MON, BRAIN! WHAT WAS THAT GREAT IDEA YOU HAD?
THERE'S WHERE I LEAVE!
OUTSIDE -- COPS! BREAK IT DOWN, MEN. CHARGE!!
THUMP
ZIP
MARK
GREAT JOB, C.F. WE WERE WAITING FOR YOU TO FLUSH OUT THE MAD BAKER. WE GOT TIRED OF WAITING SO WE WERE GONNA BREAK IN. BUT YOU GOT HIM OUT. YOU'RE UP FOR A FULL TIME JOB, FELLA!
THUS ENDS THE STORY OF CRIME FIGHTERS FIRST CASE. THE GOOD PEOPLE OF LOS ANGELES WILL NOW SLEEP AT NIGHT WITHOUT WORRY, BECAUSE -- CRIME FIGHTER IS THERE!
THE END

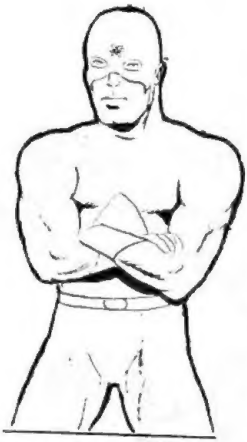
11-25/12-4

Steven Carlberg
Box 484
Nicoma Park
Oklahoma 73066

35¢

QUANTUM



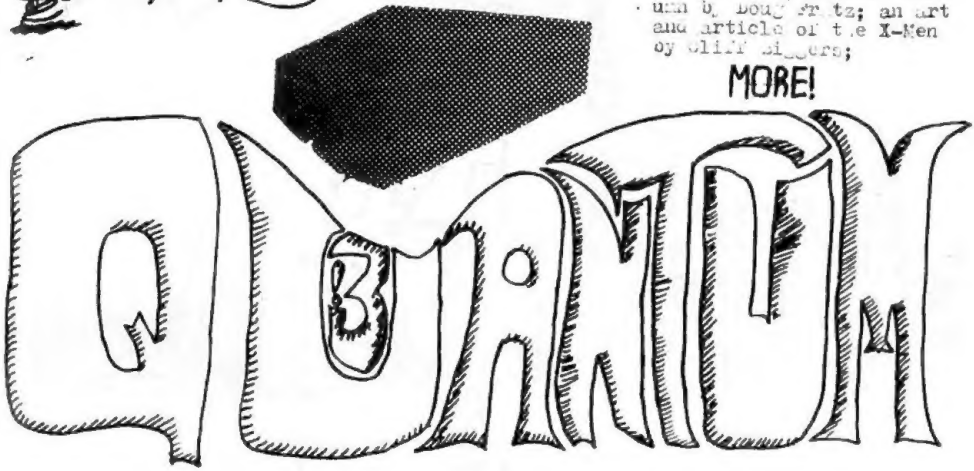


by Mike Roberts
cover artist

Quantum #3! Only 35¢! This issue has a really fabulous cover by Mike Roberts, which is really worth the 35¢ by itself! Other than that, there are also another article by Cynthia Russell, this time on Jimmy Olsen; a short piece of fan fiction by Charles Korbis; an article on the new Marvel Cartoons by Tony Urso; an article about Golden Age and recent comics collecting by Rob Fleming; a review of the Metal Men and an article about Robert Heinlein by Steven Carlberg; put two or three editorials in, mix well with an informative letter column and six pages of ads—bingo! Quantum number three!

Soon as you read #3, you will want to order #4! Save yourself the trouble with a 3-issue subscription, $1.00. The fourth issue features a cover by Rick Seward; another column by Doug Fratz; an art and article on the X-Men by Cliff Biggers;

MORE!



QUANTUM! #3 35¢